



DEPARTMENT
MUSIC

UNIVERSITY FESTIVAL ORCHESTRA

ALFRED SAVIA
CONDUCTOR

JAMES HOULIK
SOLOIST

Tuesday, April 18, 2000
Victory Theatre
7:30 p.m.

PROGRAM

An Outdoor Overture (1938)

Aaron Copland
(1900-1990)

The Upward Stream (1985)

Concerto for Tenor Saxophone and Orchestra

Russell Peck
(b. 1945)

- I. Adagietto espressivo - Moderato - Adagio
- II. Allegro - Adagietto
- III. Allegro molto

James Houlik, Soloist

INTERMISSION

Symphony No. 5, Op. 64 in E Minor

Peter Ilyich Tchaikovsky
(1840-1893)

- I. Andante - Allegro con anima
- II. Andante cantabile, con alcun licenza
- III. Valse: Allegro moderato
- IV. Finale: Andante maestoso - Allegro vivace

In order to ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

- *bringing any food or drink into the recital hall*
- *taking flash photographs*
- *using electronic devices (remember to turn off your cellular phones, beepers and alarm watches)*
- *entering or leaving during the performance*
- *making other extraneous sounds, such as may be caused by candy wrappers*

Children who are able to sit quietly during the performance are welcome to our concerts.

ALFRED SAVIA

Well known to Evansville Philharmonic patrons, Alfred Savia has maintained a busy guest-conducting schedule while continuing to develop and build the quality, size and reputation of the Evansville Philharmonic. During his EPO tenure the orchestra has added a children's chorus, incorporated the Philharmonic Chorus and appointed a full-time assistant conductor.

A New Jersey native, Savia developed a passion for conducting at Butler University. He pursued further training at Tanglewood with Leonard Bernstein, at Italy's Accademia Musicale Chigiana and with Otto Werner Mueller, head of conducting programs at Juilliard.

Maestro Savia has held conducting posts with several orchestras, including the National Repertory Orchestra, the symphonies of Omaha, Florida and New Orleans and the Orlando Opera. From 1990-1996 he was Associate Conductor of the Indianapolis Symphony and Artistic Director for the ISO's Symphony on the Prairie.

In addition to continuing to guest conduct the ISO, Savia has guest conducted the Louisville Orchestra, Grant Park Symphony, Presidential Symphony of Ankara and the Korea Philharmonic. During 1999-2000 he appears with the National Repertory Orchestra, the Illinois Symphony and the Roanoke Symphony.

With the closing of the current academic year, Dr. David Wright concludes a brilliant 27- year career at the University of Evansville as professor of music, clarinetist, ensemble director, classroom teacher, colleague and friend. The faculty, students and staff of the Department of Music salute him for his many accomplishments and contributions and wish him nothing but the best in the future.

JAMES HOULIK

Concert tenor saxophonist James Houlik has been critically acclaimed around the world as the preeminent performer on his instrument. He has redefined the musical role of the tenor saxophone, making a place for it in concert music. More than 70 works have been composed at his urging, including concerti by Robert Ward, Morton Gould, Eric Ewazen, and the Peck concerto heard this evening. Houlik has toured throughout the U.S., soloing with a number of orchestras, including the American Symphony Orchestra, Memphis, Phoenix, Grant Park and our own Evansville Philharmonic. His solo and chamber recital performance credits are equally extensive. He has appeared at Carnegie Hall several times as both a soloist and recitalist.

Internationally, he has performed in cities such as London (including a recording of the Peck with the London Symphony), Warsaw, Berlin, Amsterdam, Istanbul, Ankara and others. Critics have been generous in their praise. *The New York Times* reviewed his Lincoln Center Tully Hall recital with accolades: "...virtuoso performing talents...sophisticated elegance, technical bravura and vital musical response." *The London Daily Mail* reacted to Houlik's London Symphony Orchestra solo performance by describing him as "the world's great saxophone virtuoso." And *The Washington Post* dubbed him "The Andres Segovia of the tenor saxophone."

James Houlik has been equally successful in academe. During his last year at the North Carolina School of the Arts, he was not only named outstanding faculty member for the entire North Carolina University system, but gave the commencement address at NCSA that same spring. He is now professor of saxophone at Duquesne University in Pittsburgh and an artist/clinician for the Selmer Company, which has generously supported this evening's solo performance and the associated saxophone clinic presented yesterday at UE.

Aaron Copland - *An Outdoor Overture*

In the fall of 1938, Aaron Copland had established himself as perhaps the best of a young, energetic school of American composers that included the likes of Virgil Thomson, Samuel Barber and Elliot Carter. Like many artists and intellectuals in 1930s America, he had turned away from the experimentalism of the previous decade and, heavily influenced by the socialist and egalitarian ideals that had gained wide currency during the Great Depression, was now writing music with a broader appeal. He had recently completed *El salón México*, and was currently working on a new ballet that would catapult him to a new level of public acclaim, *Billy the Kid*.

Alexander Richter, head of the music department of the High School of Music and Arts in New York City, approached the composer about writing a piece for his high school orchestra. Copland later recalled, "Richter won me over when he explained that my work would be the opening gun in a campaign the school planned to undertake with the slogan: 'American Music for American Youth.'" The piece was to be around ten minutes in length and "optimistic in tone," so as to "appeal to the adolescent youth of this country." Upon hearing a piano sketch of the new piece, Richter remarked to Copland that it "seemed to have an open-air quality," and together they devised the title.

The overture was premiered by Richter's school orchestra in December 1938 and received its first professional performance the following May at the New York World's Fair. Elliot Carter chastised critics for ignoring Copland's new work: "*An Outdoor Overture* contains some of his finest and most personal music. Its opening is as lofty and beautiful as any passage that has been written by a contemporary composer. It is Copland in his 'prophetic' vein which runs through all his works...never before...has he expressed it so simply and directly."

Most prominent among the features that Carter found so appealing, and that prompted Richter to muse that the overture had an "open-air quality," were the large, open-spaced chords and soaring arpeggiated figures that pervade the work. Copland would further exploit these in compositions that would seal his reputation as America's most popular composer and – ironically for this New York-bred son of Russian Jewish immigrants – make his name synonymous with the spirit and landscape of the American frontier: *Rodeo*, *Appalachian Spring*, *Fanfare for the Common Man* and *A Lincoln Portrait*.

Russell Peck - *The Upward Stream*: Concerto for Tenor Saxophone and Orchestra

Russell Peck, a native of Detroit, cites his father's love of classical music and his own interest in rhythm and blues music during the 1960s as decisive musical influences. Although he never played rock or jazz himself, he has readily assimilated more popular styles into his music, although he refuses to believe that the symphony orchestra has become outmoded. "I think it's very possible for people to be excited by what the orchestra has to offer – its great natural sound, the serious training and virtuosity of its musicians, the variety of instruments, the long history of tremendous masterpieces from which its tradition is shaped...For me the orchestra offers transportation to heights, depths, mysteries and revelations that simply are not accessible by other means."

His mixture of "classical" with "popular" elements is plainly evident in *The Upward Stream*. The title, according to the composer, "suggests life itself, which does not strictly obey the law of gravity, nor the law of entropy and dissolution, but rather ascends and aspires of its own volition toward higher levels." The choice of tenor saxophone as soloist in an orchestral work might seem unusual, and undoubtedly reflects something of the composer's familiarity with popular music. Nevertheless, he insists that during the composition of this work, he came to realize that "the tenor saxophone is one of the greatest of orchestral concerto instruments. In sheer volume, it can project like a brass instrument against the full orchestra while retaining all the technical virtuosity of a woodwind. Also, more perfectly than any other concerto instrument, it blends with each of the instrument families (brass, woodwinds, and strings). Finally, like the cello, the range of the tenor saxophone corresponds almost exactly with the human voice (from low baritone to highest soprano), and so has a uniquely persuasive power of expression."

Peck writes that *The Upward Stream* "is divided into three movements: slow, fast, fast. However, the piece is really a single symphonic entity, with musical ideas recurring and developing from movement to movement. After the driving climax of movement II there is a solo cadenza, followed by a slow section which alludes back to the quietude of movement I. This in turn dissolves into the finale (III: Allegro molto), which rises in ever higher cresting waves." The Concerto is dedicated to James Houlik, the Charlotte Symphony Orchestra and its conductor Leo Driehuys. Its composition was supported by a grant from the National Endowment for the Arts.

Peter Ilyich Tchaikovsky - Symphony No. 5, Op. 64 in E Minor

Tchaikovsky always felt more at home in the theater than the concert hall. His three ballets are among his most popular works, and he was always either working on an opera or casting about for a new operatic subject. Nevertheless, it is his symphonic music for which he is best known in the West: primarily his violin and piano concertos, the ubiquitous 1812 *Overture*, and his last three symphonies.

The Fourth, Fifth, and Sixth Symphonies are among the most popular works in any orchestra's repertoire, and succeed in spite of their composer's well-documented problems with symphonic form. Tchaikovsky's symphonies seem episodic in nature, and his development of musical ideas, such as it is, often tends toward the pedantic. He once confessed that "there is frequently padding in my works; to an experienced eye the stitches show in my seams." That his symphonies "work" in spite of this fundamental problem is a tribute to the emotional power of the composer's conception, his frequently brilliant orchestration and the innate beauty of his melodies which were, ironically, the main source of his formal difficulties. Tchaikovsky's themes, memorable as they are, are often rather static, and thus do not readily lend themselves to the sort of organic development that is at the heart of the symphonic art.

Each of the three late symphonies, while exhibiting many similarities in language and style, represents a different formal approach. The Fifth, which dates from 1888, is not as overtly programmatic as the Fourth, nor is its overall form as unusual and compelling as that of the famous *Pathétique*, but some find it the most satisfying and (at least in terms of its tonal scheme) the most innovative of the three. As in the Fourth Symphony, Tchaikovsky relies heavily on cyclic procedures; i.e. the use of one or more themes in different movements as a unifying device. The "motto" theme of the Fifth Symphony, with its distinctive march-like rhythms, is first heard in the work's opening bars and undergoes various transformations in each of the successive movements, finally emerging in its definitive, triumphant form in the finale. It is thus possible to view the symphony as a gradual progression from darkness to light, or as a testament to triumph over adversity, both in the way the "motto" theme is transformed and in the way that E Major finally supersedes the home key of E Minor. In this sense, it bears some similarity to Beethoven's Fifth Symphony, and it is quite possible to imagine that Tchaikovsky was influenced in his design by that of the earlier masterpiece. Whether this be the case or not, the work succeeds due to the directness of its emotional appeal, the wealth of melodic ideas and the many orchestral colors that spring from Tchaikovsky's palette.

Notes by Michael Strasser
Assistant Professor of Musicology

SYMPHONY ORCHESTRA

David Wright, Director

Violin I

Carol Dallinger,
Faculty Concertmaster
Pam Parisi,
Concertmaster
Sarah Atkinson
Shana Essma
Anne Shiraki
Shaunna Bily
Michelle Hummel
Nick Brayton
Emily Thompson
Kitty Savia ^(C)
Maria Mastropaolo ^(C)
Tatiana Dunn ^(C)

Violin II

Rachel Schlachter,
Principal
Erin Brady
Anna Christell
Erika Proegler
Karen Hromada
Kasey Campbell
Brian Maney
Amber French
Christina Helm
Lisa Lance ^(C)
Karen Renner ^(C)

Viola

Gardner McDaniel,
Faculty Principal
Laura Racine
Amy Barrick, Principal
Carrie Solomon
Erin Paschke
Vi Wickam ^(C)
Seth Zirkle ^(C)
Trish Myers ^(C)

Cello

Sarah Bielish, Faculty
Principal
Miranda Meadows
Cindy Willis ^(C)
Maria Scherer ^(C)
Kay Reising ^(C)
Hae Young Lim ^(C)

Bass

Eric Sabo, ^(C)
Principal
Jonathon Lutz ^(C)
Greg Olson ^(C)

Flute

Barbara Kimber,
Faculty Principal
Brooke Jerrell,
Principal
Kim Peyton
Lindsay Alexander

Oboe

Elizabeth Robertson,
Faculty Principal
Rachelle Morgan,
Co-Principal
Autumn Harvey,
Co-Principal,
(English horn)

Clarinet

David Wright,
Faculty Principal
Sarah Stapleton,
Principal
Brad Miller
Beth Harmon, (E^b)

Bassoon

Ron Tucker, ^(C)
Principal
Lisa McKelvey,
Principal
Ellen Berman

Horn

Kristi Crago, Faculty
Principal
Kate Weikert, Principal
Sarah Kleber
Allen Browning
Elizabeth Plank

Trumpet

Timothy Zifer, Faculty
Principal
Chris Nigg, Principal
Tad Dickel
Kirk Donovan

Trombone

William Bootz, Faculty
Principal
Jessica Major, Principal
Dominic Thompson

Tuba

Art Fuente, ^(C)
Principal

Timpani

Brian Kushmaul,
Faculty Principal
Ryan Delling, Principal

Percussion

Keith Farny, Principal
Susan Monroe
Margaret Halbig
Beth Houston

Piano

Margaret Halbig

^(C) Community